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FRONT AND PROFILE
OF THE
MONUMENTAL BUST OF SHAKSPEARE.



BEHOLD THIS MARBLE. KNOW YE NOT
THE FEATURES? HATH NOT OFT HIS FAITHFUL TONGUE
TOLD YOU THE FASHION OF YOUR OWN ESTATE,
THE SECRETS OF YOUR BOSOM? HERE THEN, ROUND
THIS MONUMENT WITH REVERENCE WHILE YE STAND,
SAY TO EACH OTHER—THIS WAS SHAKSPEARE'S FORM;
WHO WALK'D IN EVERY PATH OF HUMAN LIFE,
FELT EVERY PASSION; AND TO ALL MANKIND
DOTH NOW, WILL EVER, THAT EXPERIENCE YIELD
WHICH HIS OWN GENIUS ONLY COULD ACQUIRE.

AKENSIDE.



Engraved by Thompson, from Drawings by E. Blore.

For the use of the above Wood Cuts I am indebted to Mr. Britton.

**THE MONUMENT OF SHAKSPEARE ERECTED IN THE CHANCEL
OF THE CHURCH AT STRATFORD UPON AVON.**



*Engraved by W. Wallis, from a drawing in the possession of J. Britton, Esq.
The figure of the bust by A. Wivell.*

London, Published April 23. 1807, by A. Wivell, 40, Castle Street, Bury.

AN
HISTORICAL ACCOUNT
OF
THE MONUMENTAL BUST
OF
WILLIAM SHAKSPEARE,
11305 IN THE
CHANCEL OF THE CHURCH,

AT
STRATFORD-UPON-AVON, WARWICKSHIRE;

WITH
Critical Remarks on the Authors who have written on it.

BY ABRAHAM WIVELL,
PORTRAIT PAINTER.

London:

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AND SOLD BY ALL BOOKSELLERS.

1827.

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PREFACE

TO

MY PAMPHLET OF 1825.

IN submitting to the public the following few pages on the subject of the Monumental Bust of our great Dramatic Bard, it is not my intention to enter into an account of the various portraits professing to resemble that celebrated man, but briefly to detail the facts relative to the bust; with such observations on the presumed likeness to Shakspeare, as my recent investigations have determined.

After a lapse of above two hundred years since the death of the poet, and the erection of the monument in his place of sepulture, so much interest continues to be attached to the spot, that the Church of Stratford-upon-Avon may be said to be almost daily visited by travellers from all parts of the civilized world.

The remark having been made to me, by a gentleman, who is an ardent admirer of Shakspeare, and of the arts, that amongst all the numerous engravings purporting to be done from the bust,

no satisfactory resemblance could be found, and some discussion upon the subject taking place, it was shortly followed by my being liberally commissioned to visit Stratford, for the purpose of making the drawing from which the plate was engraved, and to which these pages refer. Having bestowed much pains, and exerted my best abilities to produce a correct resemblance of the original, and presuming that a few observations to accompany the Print,* might not be found unworthy of attention by the purchasers of the work, I have ventured, with all due deference to the many and high-talented writers, who have given to the world their dissertations upon the bust of Shakspeare, to publish my own opinion as to its character, history, and authenticity, up to the present time.

A. W.

* The print of the bust of Shakspeare, has been engraved by Mr. J. S. Agar, from the original drawing in the possession of John Cordy, Esq. Published by George Lawford, Saville Place. Print, 5s. Proof, 7s. 6d.

SHAKSPEARE'S MONUMENT.

THE following remarks on the Monumental Bust of Shakspeare, in the Church of the Holy Trinity, Stratford-upon-Avon, in Warwickshire, is printed from my Pamphlet, 1825, with additions. I have also given an interesting account of the Chancel of the above church, which is extracted from an elegant work* now in course of publication.

“ The town of Stratford-upon-Avon, illustrious in British topography as the birth-place of SHAKSPEARE, is situated on the south-western border of the county of Warwick, on a gentle ascent from the banks of the Avon, which rises in a small spring at Naseby, in Northamptonshire; and continuing its meandering course in a south-westerly direction, approaches Stratford in a wide and proudly swelling stream, unequalled in any other part of its course. The town is distant eight miles south-west from Warwick, and ninety-four miles north west from

* Vide No. 4, “Views of Collegiate and Parochial Churches in Great Britain, from drawings by J. P. Neale.” The engravings of which are very suitable to the illustration of the present work, especially the fourth plate, which shows Shakspeare's monument, his grave stone, and those of his family, &c. &c.

London. The Church stands at the south-eastern extremity, from which it is approached by a paved walk, under an avenue of lime trees, which have been made to form a complete arcade."

"The chancel, the eastern part of which is represented in Plate IV., is the most beautiful as well as the most perfect division of this Church, and was erected between the years 1465 and 1491, by Thomas Balsall, D. D. who then held the office of Dean. It is separated from the transept by an oaken screen, which originally formed a part of the ancient rood-loft; and which was glazed in the year 1813. Five large ornamented windows on each side, give light to the chancel; they were formerly decorated with painted glass, the remains of which were taken out in the year 1790, and transferred to the centre of the great eastern window, where they still remain, though in a very confused state. On each side of the eastern window is a nich, boldly finished in the Florid style of pointed architecture. In the south wall, near the altar, are three similar niches, conjoined, in which are placed the *concessus*, or seats, for the priests officiating at mass; and immediately adjoining them is the *piscina*. These objects are all shewn in the Plate. On each side of the chancel is a range of stalls belonging to the ancient choir, remarkable for the grotesque carvings which ornament the lower part of each seat.

“Erected against the north wall, within the communion rail, is a curious altar-tomb of alabaster, to the memory of Dean Balsall, who died in 1491. The front is divided into five compartments, in each of which is sculptured some remarkable event in the history of Our Saviour: 1st. The Flagellation; 2nd. The leading to the Crucifixion; 3d. The Crucifixion; 4th. The Entombment; 5th. The Resurrection. At the west end are two niches, in one of which is the figure of a saint, and in the other are three figures of doubtful appropriation. At the east end are likewise two niches, one containing the figure of a saint, and the other three figures, one of which appears to represent St. James. This tomb, which has formerly been painted, is seven feet six inches in length, by about three feet six inches in height, and is covered by a slab of marble, in which an engraved brass figure of Dean Balsall and an inscription, were originally inlaid, but have been long since torn away. The letters *t. b.* the initials of his name, and *t h u*, carved in stone, still remain in several places. Against the eastern wall of the chancel is a monument, in memory of John Combe, Esq. the subject of a well known satirical epitaph, ascribed to Shakspeare; he died on the 10th of July, 1614.”

“The next monument, that claims our attention, is, against the north wall, (being elevated about five feet from the floor,) erected above the tomb

which enshrines the dust of our incomparable poet, WILLIAM SHAKSPEARE,

“Whose excellent genius
 “Opened to him the whole art of man
 “All the mines of Fancy,
 “All the stores of Nature,
 “And gave him power, beyond all other Writers,
 “To move! astonish! and delight mankind!”

Our immortal bard is represented in the attitude of inspiration, with a cushion before him, a pen in his right hand, and his left rested upon a scroll. This bust is fixed under an arch, between two Corinthian columns of black marble, with gilded bases and capitals, supporting the entablature; above which, and surmounted by a death's head, are carved his arms; and on each side is a small figure in a sitting posture, one holding in his left hand a spade, and the other, whose eyes are closed, with an inverted torch in his left hand, the right resting upon a scull, as symbols of mortality. This bust was originally coloured to resemble life, conformably to the taste of the times in which the monument was erected; * the eyes being of a light

* Sir Henry Wootton, in his *Elements of Architecture*, calls the fashion of colouring statues an *English barbarism*: but Sir William Hamilton, in the M. S. accounts which accompanied several valuable drawings of the discoveries made at Pompeii, and presented by him to the Antiquarian Society, proved that it was usual to colour statues among the ancients. In the chapel of Isis, in the place already mentioned, the image of that goddess

hazel; and the hair and beard auburne. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves: the lower part of the cushion before him was of a crimson colour, and the upper part green, with gilt tassels, &c. SHAKSPEARE, however, stood in need of no such memorial as this; his own works have rendered him immortal "to the last syllable of recorded time."

"Exegit monumentum ære perennius,
 "Regalique situ Pyramidum altius;
 "Quod non imber edax, non aquilo impotens,
 "Possit diruere, aut innumerabilis
 "Annorum series, et fuga temporum."

"A *doubt*, perhaps, not unworthy of notice, arose about sixty years ago, whether *this original* monumental bust of SHAKSPEARE had any resemblance of the bard; but this *doubt* did not take date before the public regard shewn to his memory, by erecting for him the elegant cenotaph in Westminster Abbey. The statue in that magnificent monument is in a noble attitude, and excites an awful admiration in the beholder; the face is venerable and majestic, and well expresses that intenseness of serious thought,

had been painted, as her robe was of a purple hue; and Janius, on the painting of the ancients, observed from Pausanias and Herodotus, that sometimes the statues of the ancients were coloured after the manner of pictures. There are numerous instances, both before and after SHAKSPEARE's time, (not to mention those in *Stratford Church*,) of the monumental portraits of the great being painted in their proper colours.

that depth of contemplation, which the poet undoubtedly, sometimes had. The face on the Stratford monument bears very little if any resemblance to that at Westminster. The air of it is, indeed, somewhat *thoughtful*, but then it arises from a *cheerfulness of thought*, which, it must be allowed, SHAKSPEARE, at proper times, was no stranger to. However this may be, as the faces on the two monuments are unlike each other, the admirers of *that at Westminster only*, averred, that the country figure differed as much from the likeness of the man, as it did from the face in the Abby; and so far endeavoured to depreciate its merit. This is a derogation by no means to be allowed of; and for the following reasons:—SHAKSPEARE died before he had compleated the age of fifty-three;* the unanimous tradition of this neighbourhood is, that by the uncommon bounty of the Earl of Southampton, he was enabled to purchase houses and land at Stratford; where, after retiring from the public stage, he lived cheerfully among his friends some time before he died. If these circumstances are considered aright, that SHAKSPEARE's disposition was *cheerful*, and that he died before he could be said to be an *old man*, the Stratford figure is no improper representation of him. Some observers discover, a strong similitude of this bust, to the earliest print of our poet, prefixed to the folio edition of his works, printed in 1623, which Ben Jonson, (who

* He had just compleated his fifty-second year.

not only personally knew but was familiarly acquainted with SHAKSPEARE,) in his verses under it, plainly asserted to have been a great likeness; and Ben was of too austere a disposition to pay unnecessary compliments to the artist.* The exact time of the erection of this monument is now unknown; but it was probably done by his executor, Dr. John Hall, or relations, at a time when his features were perfectly fresh in every one's memory, or, perhaps, with the assistance of an original picture, if any such one ever existed." It is evident, however, from the following verses made by Leonard Digges, a cotemporary of our poet's, that it was erected before the year 1623:—

Shakespeare, at length thy pious fellowes give
The world thy workes: thy workes by which outlive
Thy tombe, thy name must: when that stone is rent
And time dissolves thy Stratford monument,
Here we alive shall view thee still. This booke
When brasse and marble, fade, shall make thee looke
Fresh to all ages.

"In the year 1748, this monument was carefully repaired, and the original colours of the bust, &c, as much as possible preserved, (by Mr. John Hall, a limner of Stratford,) by the receipts arising from the performance of the play of Othello, at the old Town-hall, on Tuesday, the 9th day of September

* The original article, from which the above is extracted, was written by the Reverend Joseph Greene, and inserted by him in the Gentleman's Magazine for 1759.

1746; and generously given by Mr. John Ward, (grand-father of the present Mrs. Siddons,) manager of a company of comedians then performing in the town; * and, in 1793, the bust and figures above

* To give every encouragement to the performance for so laudable a purpose, the following elegant lines were composed by the Reverend Joseph Greene, and spoken in an admirable manner by Mr. Ward, which much contributed to the evening's entertainment:—

To rouse the languid breast by strokes of art,
 When listless indolence had numb'd the heart;
 In Virtue's cause her drooping sons t' engage,
 And with just satire lash a vicious age;
 For this first attic theatres were rear'd,
 When Guilt's great foe in Sophocles appear'd:
 For this the Roman bards their scenes display'd,
 And Vice in its own vicious garb array'd;
 Taught men afflicted Innocence to prize,
 And wrested tears from even tyrant's eyes.
 But, to great Nature to hold up the glass,
 To shew from her herself what is and was,—
 To reason deeply as the Fates decree
 Whether 'tis best " *to be, or not to be,*"
 This, wond'rous SHAKSPEARE, was reserv'd for THEE!
 Then, in thy skill extensive, hast reveal'd
 What from the wisest mortals seem'd conceal'd;
 The human breast from ev'ry wile to trace,
 And pluck the vizard from the treach'rous face;
 Make the vile wretch disclaim his dark designs,
 And own conviction from thy nervous lines;
 Reform the temper, surly, rough, and rude,
 And force the half-unwilling to be good:
 In martial breasts new vigour to excite,
 And urge the ling'ring warrior still to fight.
 Or, if a state pacific be his view.
 Inform'd by thee, just paths he dares pursue,
 And serves his Maker and his neighbour too.
 Ask by what magic are these wonders wrought?
 Know, 'tis by matchless words from matchless thought,

it, together with the effigies of Mr. Coombe, were painted white, at the request of Mr. Malone,* to

A ray celestial kindled in the soul,
 While sentiments unerring fill'd the whole.
 Hence his expressions with just ardour glow'd,
 While Nature all her stores on him bestow'd.
 Hail, happy STRATFORD! envi'd be thy fame!
 What city boasts than thee a greater name?
 "Here his first infant lays sweet SHAKSPEARE sung:
 "Here the last accents faulter'd on his tongue;"
 His honors yet, with future time shall grow,
 Like Avon's streams, enlarging as they flow;
 Be these thy trophies, Bard, these might alone,
 Demand thy features on the mimic stone:
 But numberless perfections still unfold,
 In every breast thy praises are enroll'd:
 A richer shrine than if of molten gold!

* In a book called *The Confessions of William Henry Ireland*, we have the following interesting account of his visits to Stratford Church:—

"On entering the church, which contains the ashes of our immortal bard, it would be impossible to describe the thrill which then took possession of my soul. Mr. Ireland, as usual, began his delineations of the monuments of Shakspeare, Sir Thomas Lucy, and John Coombe, which are in the chancel of Stratford Church, and were afterwards engraved for Mr. Ireland's River Avon. While occupied on these drawings, he greatly reprehended the folly of having coloured the face and dress of the bust of Shakspeare; which was intended to beautify it, whereas it would have been much more preferable to have left the stone of its proper colour. Mr. Ireland also made application in order to be permitted to take a plaster cast from the bust; which request had been granted, on a previous occasion, to Mr. Malone; but as it was necessary to petition the corporation, and much time and perseverance being requisite, the idea was wholly relinquished.

suit the present taste, for which act he was severely satirized, in the following stanzas, that were written in the Album, at Stratford Church, by one of the visitors to Shakspeare's tomb:—

“ Stranger to whom this monument is shown,
 “ Invoke the Poet's curses upon Malone ;
 “ Whose meddling zeal his barbarous taste betrays,
 “ And daubs his tomb-stone as he marr'd his plays.”

Had Mr. Malone, before he destroyed this antient relic, * have had a picture first painted by some able

“ *The Charnel House.* As Mr. Ireland was very particular in his delineations of the three monuments, which occupied him for a considerable time, I strolled about the church ; and on returning to the spot where Mr. Ireland was engaged, being just opposite the door of the charnel house, I pushed it open, when the largest collection of human bones I had ever beheld instantly struck my regard. On mentioning this circumstance to Mr. Ireland, he approached the spot, to be an eye-witness of the fact ; when he immediately remarked, that, if any such collection of bones was there at the time of Shakspeare, it was by no means improbable that they inspired him with a horror at the idea of so many remnants of the dead being huddled together in a vast heap, and that he in consequence caused the following lines to be carved on the stone, which covers his grave, (being to the right of the charnel house door, and directly under his bust,) in order to deter any sacrilegious hand from removing his ashes.”

* “ Although the practice of painting statues and busts to imitate nature, is repugnant to good taste, and must be stigmatized as vulgar and hostile to every principle of art, yet when an effigy is thus coloured and transmitted to us, as illustrative of a particular age or people, and as a record of fashion and costume, it becomes an interesting relic, and should be preserved with as much care as

artist, I should not so much have regretted the act ; and, as it is possible to restore it again to its original state, I am in hopes, that in a short time it will be done, as the expence would be but small.

The armorial bearings appropriate to the family of SHAKSPEARE, are,—*Or, on a bend sable, a tiling spear of the first, point upwards, head argent.—Crest, A falcon displayed argent, supporting a spear, in pale or.*

It is remarkable that SHAKSPEARE's personal arms only, as just described, should be depicted, and that the quartering of *Arden*, which was expressly allowed him by grant from the Herald's office, should not be emblazoned on the monument, neither the empalement of his wife, as *Hathaway*, I have never seen noticed in print.

Inscription on the Mural Tablet under the Bust.

JVDICIO PYLIVM, GENIO SOCRATEM, ARTE MARONEM,
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET.

an Etruscan vase, or an early specimen of Raffael's painting ; and the man who deliberately defaces or destroys either, will ever be regarded as a criminal in the high court of criticism and taste. From an absence of this feeling, many truly curious, and to us important subjects have been destroyed. Among which is to be noticed a vast monument of antiquity on Marlborough Downs, in Wiltshire ; and which, though once the most stupendous work of human labour and skill in Great Britain, is now nearly demolished."

J. BRITTON.

STAY PASSENGER, WHY GOEST THOV BY SO FAST,
 READ, IF THOV CANST, WHOM ENVIOUS DEATH HAST PLAST,
 WITHIN THIS MONVMENT, SHAKSPEARE, WITH WHOME
 QVICK NATVRE DIDE: WHOSE NAME DOTHT DECK YS. TOMBE
 FAR MORE THAN COST; SIEH ALL YT. HE HATH WRITT,
 LEAVES LIVING ART, BVT PAGE TO SERVE HIS WITT.

OBIIT ANO. DOI. 1616. ÆTATIS 53. DIE 23. AP.

Below the monument is the following curious inscription, (*said* to have been written by himself,) upon the stone covering his grave:—

GOOD FREND FOR IESVS SAKE FORBEARE,
 TO DIGG THE DVST ENCLOASED HEARE.
 BLESE BE ^TY MAN ^TY SPARES THES STONES,
 AND CVRST BE HE ^TY MOVES MY BONES.

I am induced to take some notice of the letters and wording of those lines, in order to do away the assertions of Malone, * Steevens, Ireland, and others, that the characters were partly capitals and partly small, whereas they are all Roman, but two of them in many instances are formed together; from an indistinct examination of the third line, many writers have asserted the first word to be mistakenly BLESE instead of BLESTE, but the final E is formed with the T together.

* Mr. Malone died May 25, 1812. He was brother to Lord Sunderlin; and had he survived his Lordship would have succeeded to the title; the remainder being in him. Like Mr. Steevens he devoted his life and fortune to the task of making the great Bard better known to his countrymen.

The similar conjunction of letters in the mural tablet, under the bust, marking that of the grave-stone to be cut at the same period, therefore having more claim of being authentically intended for the poet, according to the tradition, and a third appears to identify the production (as uniformly asserted) to be of the poet's own conception and writing, from the similiarity the following lines bear to them, taken from King John:—

“ O me! my uncle's spirit is in these stones :

“ Heaven take my soul, and England keep my bones.”

The following is part of Mr. Boaden's description of this famous relic, which I cannot but consider as rather unsatisfactory and incongruous. It is accompanied by an engraving,* after a drawing from Mr. GEORGE BULLOCK's cast.†

* This plate is well engraved by E. Scriven. The artist, Mr. John Boaden, has chosen a very disadvantageous view, by drawing the head, when too much raised above his own, which has been the means of making the upper part too squat in proportion to the lower. The shadow of the cheek and temple are too suddenly dark, which gives it a singular appearance. This artist has done himself much credit very lately, by producing some works of art, that have, with equal ability, been done in lithographic, by Mr. Lane.

† Mr. GEORGE BULLOCK, in December, 1814, had the bust taken down for the purpose of making a mould for a very limited number of casts. The mould was afterwards destroyed, and the casts soon became scarce. James De Ville, of the Strand, has since had one of these casts moulded, and another without the hands, and also one of the head only.

"The first remark that occurs on viewing this bust, is, that it presents our bard in the act of composition, and in his gayest mood. The *vis comica* so brightens his countenance, that it is hardly a stretch of fancy, to suppose him in the actual creation of Falstaff himself. Very sure, I am, that the figure must long have continued a source of infinite delight to those who had enjoyed his convivial qualities. Among this circle, it is nearly certain the artist himself was to be reckoned. The performance is not too good for a native sculptor. The contour of the head is well given;—the lips are very carefully carved; but the eyes appear to me to be of a very poor character;—the curves of the lids have no grace,—the eyes, themselves, have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head; but I am afraid a little curtailed, to allow for an enormous interval between the point of it and the mouth, which is occupied by very solid mustaches, curved and turned up, as objects of some importance in that whiskered age. Yet, I must acknowledge, that the distance between the

Mr. WHEELER, of Stratford, is in possession of a cast of the head and shoulders only. I do not know by whom it was moulded.

Mr. BRITTON has had the head and shoulders re-modelled by Secular, half the original size; a mould from which has been made, and is in his possession.

"mouth and the nose is rather greater than is com-
 "mon, in both the folio head and the Chandos pic-
 "ture. There was, perhaps, some exaggeration here
 "in the bust;—viewed in front, it consequently
 "looks irregular and out of drawing—in profile, this
 "disparity is somewhat recovered. However, with
 "all abatements as to the artist's skill, who was
 "neither a Nollekens nor a Chantry,* he most pro-
 "bably had so many means of right information,
 "—worked so near the bard's time, and was so
 "conscious of the importance of his task, that this
 "must always be regarded as a pleasing and faithful,
 "if not a flattering resemblance, of the great poet."

From the above account, I must beg leave to
 differ. The deficiencies remarked in *an important*
feature, i. e. the eyes;—which are noted as, poor,
tame, and superficial, with the *curtailment* of the
nose, to make room for *an enormous disproportion*
 between it and the mouth;—describe a portrait
 that cannot reasonably be supposed to flatter,
 in the least degree;—yet, we are told, that this
 very work must be regarded as a *pleasing and*
faithful, if not a flattering resemblance. Moreover,
 were it a known master-piece of art, in fidelity of
 likeness, we ought still to have better reasons af-
 forded us for conceiving the sculptor to have en-

* MR. CHANTRY. It is very gratifying to remark, that this
 most eminent sculptor, has the greatest faith, as to the bust being
 like Shakspeare.—A. W.

joyed the convivial qualities of the poet, than the bare assumption of pains having been taken to give *an expression of humour* to the countenance. In justice to myself, and to the public, I am, in plain and simple truth, compelled to say, I have not been able to give more in my drawing, than was visible to my discernment. How far I have, upon this principle, succeeded in discharging the pleasing task confided to me, will be determined by those of the numerous admirers of Shakspeare, who, from their recollection of the original, can best estimate the merits of the copy.

Again we are told, that sculptors differ as to the bust having been modelled from a cast after Shakspeare's death. I humbly conceive this was not the case; as, had it been so, we should certainly see more of nature in the work. Indeed, I imagine, there can be but one opinion among sculptors, *eminent in their art*, upon a point so palpable: but should we need further proof, Mr. BOADEN's own remark, that "*the eyes have no protecting prominences of bone*," the *os nasi* of the nose is also too compressed, which must be deemed conclusive.

There is evidently sufficient in the style of this remarkable effigy, to manifest that nature was referred to, either living or dead. The nose and forehead are fine; and were it not for a rather disproportionate length from the former to the mouth, the face would be remarkably handsome. It has a

more fleshy appearance than any of the other portraits, and has much less of the look of a jew than most of them, as his beard is trimmed to the fashion of the time: and although some of the more minute parts are slighted, yet the expression of the whole is that of the countenance of a *good* man; and, as Mr. Northcote has remarked, "*it is also the countenance of a GREAT man, and such as he should conceive SHAKSPEARE to have possessed.*"

That the sculptor has erred, by making the nose too short, is evident, as also a deficiency of the under part of the aliaë, below the nostrils, which is so common in nature; for the distance from the mouth to the eyes is correct, but to the full extent, the eyes have their proper distances and dimensions according. The septum of the nose is not too far from the mouth, but the deficiency lies in the aliaë, and the nostril being too near the eyes; as also is the zygomaticus major, connected with the aliaë, the pictures already described, are not so.

We have another reason, and a very strong one, for regarding the bust as a genuine portrait, at least, in my opinion,—viz. the circumstance of its having been originally coloured to nature; a practice very common at the time;—at any rate no one will dispute its being a strong presumption in favour of the originality of the work. Also the latter period of the poet's life may be considered to be strongly expressed by the loss of the *hair*, of which we

see much less in the bust than in the print engraved by MARTIN DROESHOUT.

There is no stone pen in the hand, as represented in some prints taken from the figure. I made inquiries concerning it, and a gentleman resident at Stratford, has been most obligingly communicative on this and many other points connected with the subject, has favoured me with the following particulars in reply:—

“ Dr. Davenport, our vicar, who has been connected as such, and curate of our church for fifty years, informs me, that on his first appointment here, the bust had a *stone pen*, which a young gentleman,* a friend of his, just emerged from Oxford, came to see him, having taken the pen out of the fingers, and fiddling with it, in the exertion, let it through his own, on the flags, which assuredly broke it in pieces, an ordinary pen has been occasionally put between the fingers, for the last fifty years.”

Mr. Britton says “ there is neither proof nor intimation that Shakspeare ever sat for a picture ; and, it must be admitted, that the whole host of *presumed portraits* “ come in such questionable shapes,” and with such equivocal pedigrees, that suspicion,

* The above information is contrary to what I stated in 1825, the circumstance originated in consequence of Dr. Davenport being then absent from Stratford, who was the only person that could give any account of it.—A. W.

or disbelief, attach to all. Not so the *Monumental Bust* at Stratford: this appeals to our eyes and understandings with all the force of truth. We view it as a family record; as a memorial raised by the affection and esteem of his relatives, to keep alive contemporary admiration, and to excite the glow of enthusiasm in posterity. This invaluable "effigy" is attested by tradition, consecrated by time, and preserved in the inviolability of its own simplicity and sacred station. It was evidently executed immediately after the poet's decease, and probably under the superintendence of his son-in-law, Dr. Hall."

Mr. Britton in his statements, has given us his preference to the bust over all other portraits of the poet; at the same time, partiality will never keep truth in the background, for the Droeshout print in the public estimation, will for ever be considered of the most importance and value, as it bears with it a written character from one of the bard's most intimate friends.

Being anxious to adduce every particular relative to the subject of my undertaking, I have made considerable search, with a view to ascertain who was the sculptor of the monument, but without success. Mr. WHEELER, in his *Guide to Stratford*, has discussed the probability of this bust having been sculptured by THOMAS STANTON, who carved the monumental busts of RICHARD and JUDITH.

COMBE, likewise in the chancel; and who is also conjectured to have executed the monument of Lord TOTNESS, in the same church. The conclusion drawn, is, that it was probably sculptured by him, a similiarity of style being deemed observable in the two monuments, indicating them to have been the works of the same artist. The strong resemblance also which the figure of Lord TOTNESS *bears to the existing portraits of the nobleman*, is adverted to by Mr. WHEELER, as corroborative evidence of the fidelity of SHAKSPEARE'S bust as a likeness. I cannot subscribe to this assumed probability of THOMAS STANTON *being the sculptor of SHAKSPEARE'S monument*, and upon the following grounds; the only date found recorded upon the monument of RICHARD and JUDITH COMBE, is that of her death, in 1649. The sculptor's name is subjoined, merely thus;

"THOMAS STANTON, Fecit, Hol."

In HORACE WALPOLE'S *Anecdotes of Artists*, in the Reign of KING WILLIAM III. the following notice appears;

THOMAS STANTON.*

* THOMAS STANTON. It is somewhat singular, so little is said of this artist, and that we should be enabled to trace only so small a portion of his work, which is of a character that would do credit to our own time. The addition of "Hol." may be supposed to stand for *Holborn*, which was probably the place of his abode. There is every probability that such an artist was a resident in London, or its immediate vicinity.

“A statuary, made a tomb in the church of Stratford-upon-Avon, which VERTUE says is in good taste.”

This description will, it is presumed, help to bear out the few observations, which I beg leave to offer upon the question. I will first observe, that had STANTON been employed for SHAKSPEARE'S monument, we may reasonably suppose him to have reached, at least, ninety years of age, at the *beginning* of KING WILLIAM'S reign, and the above mentioned monument of the COMBES, to have been produced by the artist, at a period of not less than thirty-five years after SHAKSPEARE'S death, allowing time for the sculpture and erection of that much admired fabric. That both these monuments are the work of the same hand, is, therefore, an unlucky conjecture in point of time.

The monument of the EARL of TOTNESS,* I am

* As we do not hear that the figure on this monument was done from a bust, there is every reason to believe it was taken from one or more of the pictures of the Earl, as is the common practice with sculptors, upon such occasions; but in the case of SHAKSPEARE'S, we have nothing whatever to warrant a similar supposition. The effigy of the poet cannot be deemed a copy;—there is not the slightest authority for its being so considered;—it must be regarded as perfectly original. There has been several attempts made by various artists to give the whole of the monument, in print, but they have all failed in some degree, the most correct is that which is engraved by F. Eginton, for Mr. Wheler's *Antiquities of Stratford*.

sorry to say, I did not happen to inspect, but should it not bear a stronger resemblance in the style to SHAKSPEARE'S than does that beautiful monument of RICHARD and JUDITH COMBE, I cannot attach any weight to the opinion, for in the latter, I am unable to discover the style of the same artist, in any degree whatever. But in the monument of JOHN COMBE, Esq. it requires no minute examination to observe a strong resemblance, and this, although far inferior, in point of execution, to that of our bard, must have been done at least two years before.

The above conjecture of mine was published in 1825, and I have just heard it is really so. Mr. Britton has received a copy of a memorandum (from Mr. Hampier, of Birmingham,) stating, that in Dugdale's Pocket Book of 1653, the bust of John Combe and William Shakspeare's were made by Jerrard Johnson. I have accordingly had it engraved under the plate belonging to this work.

It is very remarkable that such a genius as SHAKSPEARE, should have lived and died one of the greatest men of the age, and yet there should be no portrait or recorded semblance of him in existence, of which it can be said for a certainty, (this is from the life.)—that he should be a husband, a father, a friend, and the esteemed associate of so many popular persons of his time, yet die, without seeming to have excited care in any individual,

for the acquirement of a memorial, which would have been so highly venerated by posterity.

Between his grave and the north wall, lies Mrs. SHAKSPEARE, for whom there is this inscription, engraved on a brass plate, fixed to the stone :—

HEERE LYETH INTERRED THE BODYE OF ANNE, WIFE OF MR. WILLIAM SHAKESPEARE, WHO DEPTED. THIS LIFE THE 6TH. DAY OF AVGVST, 1623, BEING OF THE AGE OF 67 YEARES.

Vbera, tu mater, tu lac vitamq. dedisti,
Væ mihi, pro tanto munere Saxa dabo!
Quam mallet, amoueat lapidem, bonus Angel' ore'
Exeat ut Christi Corpus, imago tua
Sed nil vota valent, venias cito Christe resurget,
Clausula licet tumulo mater, et astra petet.

On another flat stone :—Arms, *Three talbots' heads erased*; impaling, SHAKSPEARE.

HEERE LYETH YE. BODY OF JOHN HALL, GENT. HEE MARR: SVSANNA, YE. DAUGHTER & COHEIRE OF WILL. SHAKESPEARE, GENT. HEE DECEASED NOVER. 25. AO. 1635, AGED 60.

Hallius hic situs est medica celeberrimus arte,
Expectans regni gaudia læta Dei;
Dignus erat meritis qui Nestora vinceret annis,
In terris omnes, sed rapit æqua dies;
Ne tumulo, quid desit adest fidissima conjux,
Et vitæ comitem nunc quoq. mortis habet.

On others :—

Arms,—*Per pale, baron and femme: baron; quarterly, first and fourth, on a chevron between*

three ravens' heads erased, a pellet, between four cross crosslets. Second and third, a bucks' head cabossed, surmounted by a cross patee, in the mouth an arrow. Femme, Hall ;—quartering SHAKSPEARE.

HEERE RESTETH YE. BODY OF THOMAS NASHE, ESQ.
HE MAR. ELIZABETH, THE DAVG. & HEIRE OF JOHN HALL,
GENT. HE DIED APRILL 4. A. 1647, AGED 53.

Fata manent omnes, hunc non virtute carentem
Vt neque devitiis, abstulit atra dies ;—
Abstulit ; at referet lux vltima ; siste viator,
Si peritura paras, per male parta peris.

Arms,—*On a lozenge,—Hall ; impaling, SHAKSPEARE*

HEERE LYETH YE. BODY OF SVSANNA, WIFE TO JOHN
HALL, GENT. YE. DAUGHTER OF WILLIAM SHAKESPEARE,
GENT. SHE DECEASED YE. 11TH OF JVLY, AO. 1649, AGED 66.

Witty above her sexe, but that's not all,
Wise to Salvation was good Mistris Hall,
Something of Shakespere was in that, but this
Wholy of him with whom she's now in blisse.
Then, passenger, ha'st ne're a teare,
To weepe with her that wept with all?
That wept, yet set herselfe to chere,
Them up with comforts cordiall.
Her Love shall live, her mercy spread,
When thou hast ne're a teare to shed.

These English verses (preserved by Dugdale,) were many years since purposely obliterated, to make room for another inscription, carved *on the same stone*, for Richard Watts, of Rhyon Clifford; a person of no relation to the SHAKSPEARE family.

THE END.

SM
DRW

SEP 30 1965

